

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 4:
GENERACIONES, ILLINOIS MODERN ENSEMBLE AND GUESTS

Recital Hall
Smith Memorial Hall
Saturday, April 1, 2023
4:00 PM

JUAN MOREL CAMPOS	Felices Dias Nathan Ben-Yehuda, <i>piano</i>
PEDRO EMMANUEL FRANCO FRATICELLI	Bianca Nathan Ben-Yehuda, <i>piano</i>
ALFONSO FUENTES	Mejunje del Fagobón Angela M. Santiago, <i>bassoon</i> Brant Roberts, <i>bongos</i>
LUIS PRADO	Meditazione Heather Beckman, violin Dain Lee, piano
ROBERTO SIERRA	Cinco Bocetos para clarinete solo Nathan A. Balester, <i>clarinet</i>
ARMANDO RAMIREZ	Cuatro ensayos rústicos para piano solo Dain Lee, <i>piano</i>
HECTOR CAMPOS PARSI	Canciones de cielo y agua para voz y piano Karlos Piñero-Mercado, <i>voz</i> Beatrix Roque Santana, <i>piano</i>

LUIS QUINTANA **Seamless Patterns**

Sydney Weiler, *flute*
Peter Varga, *clarinet*
Joshelle Conley, *violin*
Clare Monfredo, *violoncello*
Dain Lee, *piano*

ANGÉLICA NEGRON **Cooper and Emma**

Joshelle Conley, *violin*

SONIA MORALES **Divertimento Caribeño No. 2 para clarinete y piano**

Kathleen Jones, *clarinet*
Dain Lee, *piano*

Guest Artist

Tianhui Ng, *conductor*
Nathan A. Balester, *clarinet*
Nathan Ben-Yehuda, *piano*
Kathleen Jones, *clarinet*
Clare Monfredo, *violoncello*
Karlos Piñero-Mercado, *voz*
Brant Roberts, *percussion*
Beatrix Roque Santana, *piano*
Angela M. Santiago, *bassoon*

Illinois Modern Ensemble

Sydney Weiler, *flute*
Peter Varga, *clarinet*
Dain Lee, *piano*
Heather Beckman, *violin*
Joshelle Conley, *violin*
William Satterfield, *viola*
Jun Hyuk Lee, *violoncello*

The works of Jack Delano, Julio Quiñones and Alberto Guidobaldi will be performed at the Bruce D. Nesbitt African American Cultural Center during the Panel Sessions.

Alfonso Fuentes

Alfonso Fuentes Colón is a Puerto Rican composer, improvisation concert pianist, poet and educator. His work has been performed by the Sichuan Philharmonic, Sinfonia Varsovia, Puerto Rico Symphony; Across the Grain, American String Quartet, Warsaw Wind Quintet; members of the Chicago Symphony, Philadelphia, Los Angeles Phil, Yoyo Ma Silk Road Ensemble and many others. By distinguished soloists, and faculty, students and guests of a score of American universities including Michigan, Wisconsin-Madison, Yale, and institutions and places in three continents.

As former Interim Dean of Academic Affairs and current Associate Professor at the Conservatory of Music of Puerto Rico he has successfully developed and implemented new teaching resources.

Fuentes have been Visiting Fellow in Princeton University; Residence composer and/or visiting artist in Music Mountain Academy; universities of Albany, Virginia, Hunter College-CUNY, Sichuan Conservatory, Capital Normal University of Beijing among others; and participated in various music forums in Argentina, Brazil, Costa Rica, Cuba, Guatemala, Mexico, Puerto Rico, Venezuela. His piano performances comprise over six thousand global presentations across the music industry spectrum.

A Latin Grammy Nominee as Best contemporary composition, Fuentes' creation is discussed in prestigious academic publications and in doctoral dissertations in China, Spain and USA. Frequently interviewed by media outlets on cultural topics and has been an advocate before the Legislative Assembly for the development of music creation and local music employment in his beloved Puerto Rico.

Roberto Sierra

For more than four decades, the works of Grammy-nominated and Latin Grammy winner Roberto Sierra have been part of the repertoire of many of the leading orchestras, ensembles and festivals in the USA and Europe. At the inaugural concert of the 2002 world renowned Proms in London, his Fandangos was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Many major American and European orchestras and international ensembles have commissioned and performed his works. Among those ensembles are the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, Continuum, St.

Lawrence String Quartet, Opus One, and others.

Commissioned works include: Concerto for Orchestra for the centennial celebrations of the Philadelphia Orchestra commissioned by the Koussevitzky Music Foundation and the Philadelphia Orchestra; Concerto for Saxophones and Orchestra commissioned by the Detroit Symphony Orchestra for James Carter; Fandangos and Missa Latina commissioned by the National Symphony Orchestra of Washington DC; Sinfonía No. 3 "La Salsa", commissioned by the Milwaukee Symphony Orchestra; Danzas Concertantes for guitar and orchestra commissioned by the Orquesta de Castilla y León; Double Concerto for violin and viola co-commissioned by the Pittsburgh and Philadelphia Orchestras; Bongo+ commissioned by the Juilliard School in celebration of the 100th anniversary; Songs from the Diaspora commissioned by Music Accord for Heidi Grant Murphy, Kevin Murphy and the St. Lawrence String Quartet; and Concierto de Cámara co-commissioned by the the Santa Fe Chamber Music Festival, Chamber Music Northwest and Stanford Lively Arts.

In 2021 Roberto Sierra was elected to the American Academy of Arts and Letters and in 2017 he was awarded the Tomás Luis de Victoria Prize, the highest honor given in Spain to a composer of Spanish or Latin American origin. In 2010 he was elected to the prestigious American Academy of Arts and Sciences. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms. . ." His Sinfonía No. 1, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition Sinfonía No. 3 "La Salsa". Roberto Sierra has served as Composer-In-Residence with the Milwaukee Symphony Orchestra, The Philadelphia Orchestra, The Puerto Rico Symphony Orchestra and New Mexico Symphony.

Roberto Sierra's Music may be heard on CD's by Naxos, EMI, IBS Classics, UMG's EMARCY, New World Records, Albany Records, Koch, New Albion, Koss Classics, BMG, Fleur de Son and other labels. In 2011 UMG's EMARCY label released Caribbean Rhapsody featuring the concierto for Saxophones and Orchestra, commissioned and premiered by the DSO with James Carter. In 2004 EMI Classics released his two guitar concertos, Folias and Concierto Barroco, with Manuel Barrueco as soloist (released on Koch in the USA in 2005). Sierra has been nominated twice for a Grammy under best contemporary composition category, first in 2009 for Missa Latina (Naxos) and in 2014 for his Sinfonia No. 4 (Naxos). In addition, his Variations on a Souvenir (ALbany) and Trio No. 4 (Centaur) were nominated for Latin Grammys in 2009 and 2015. In 2021 his Sonata para guitarra won the Latin Grammy for best classical contemporary composition.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico. He studied composition both in Puerto Rico and Europe, where one of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

Armando Ramírez

Armando Luis Ramírez began his study of composition with Amaury Veray and Ignacio Morales Nieva in the Puerto Rico Conservatory; later, as a graduate student in Temple University, he studied with Dr. Maurice Wright and Richard Brodhead. Ramírez has also attended various seminars and forums on composition, one of which was taught by Krystof Penderecki. Currently, he teaches theory and composition in the Puerto Rico Conservatory, but from time to time he has also taught various other classes, ranging from seminars on the ballets of Igor Stravinsky to the music of the Beatles. Ramírez's catalog is equally diverse, and includes works for orchestra, such as his symphonic poem, *Hermit's Enigma*, *Tríptico* for tenor and chamber ensemble and his recently premiered and recorded quintet for piccolo and string quartet.

Héctor Campos Parsi

Héctor Campos Parsi (1925-1998) was born in Ponce, Puerto Rico in 1925. He started with a liberal-arts education, attending the University of Puerto Rico at Rio Piedras. Soon after graduation he began a series of musical studies abroad, first at the New England Conservatory in Boston with Francis Judd Cooke, then at the Berkshire Music Center summer session with Aaron Copland, Irving Fine, and Olivier Messiaen (1949-50). These were followed by study for four years with Nadia Boulanger at Fontainebleau. He returned home in 1955 in time for the cultural renaissance that was springing up in Puerto Rico in the late 1950's. During a quarter century as director of music programs for the Institute of Puerto Rican Culture, he was active in setting up cultural centers, festivals, concerts, and television programs, as well as working in research and publications. In addition, he served as professor of composition and theory at the Conservatory and is a member of the Puerto Rican Academy of Arts and Sciences, which awarded him its Gran Premio de Musica in 1970. Like Dvorak, he wrote both national and international musical styles. Parsi's compositional approach is fundamentally tonal, though he branched out on occasion into electronic and aleatoric music.

Jack Delano

Jack Delano (1914-1997) was born in a small town in Ukraine as Jacob Ovcharov. The family immigrated to America in 1923 and eventually settled in Philadelphia. Perhaps the most interesting aspect of Delano's life was his ability to excel in so many fields. He worked as a

celebrated photographer, successful illustrator, filmmaker, and extraordinary composer. He studied music with his father, an amateur violinist, and at the Settlement Music School in South Philadelphia. After high school graduation he decided to pursue an arts degree at the Academy of Fine Arts.

Delano's musical compositions included works of every type: orchestral (many composed for the Puerto Rico Symphony Orchestra), ballets (composed for Ballet Infantil de Gilda Navarra and Ballets de San Juan), chamber, choral (including *Pétalo de rosa*, a commission for Coro de Niños de San Juan) and solo vocal. His vocal music often showcases Puerto Rican poetry, especially the words of friend and collaborator Tomás Blanco. Blanco, Delano and his wife Irene collaborated on children's books. The most prominent of these remains a classic in Puerto Rican literature: *The Child's Gift: A Twelfth Night Tale* by Tomás Blanco, with illustrations by Irene Delano and incidental music (written on the margins) by Jack Delano.

His score for the film *Desde las nubes* demonstrates an early use of electronic techniques. Most of his works composed after he moved to Puerto Rico are notable for using folk material in a classical form

Sonia Morales

Sonia Ivette Morales-Matos (b. 1961) is a Puerto Rican composer, performer, and educator who belongs to a family of distinguished musicians. She has a BM degree from Berklee College of Music, where she studied composition and jazz, and a MM degree in both Composition and Jazz Studies from Indiana University in Bloomington. While in Indiana University, she studied with distinguished professors such as David Baker, Juan Orrego-Salas, Claude Baker, and John Eaton. She was the 2016's recipient of the Dr. Herman Hudson Alumnus Award presented by the African American Arts Institute of Indiana University for her excellence as an educator, performer, and composer. In June 2019, she received recognitions from the City of Santa Ana, the House of Representatives of the United States Congress, and the Mexican Consulate in Santa Ana, CA, for her participation in the "Latino Masters Concert" as a composer, performer, and educator, and for her contribution to the community of the City of Santa Ana, California, USA.

Her compositions explore a wide variety of styles and genres such as chamber music, the concerto, choral music, Latin Jazz, pop, sacred and/or contemporary Christian, and Latin or Tropical music. International artists and orchestras in the United States and other countries of the world have performed some of her compositions including the Dayton Philharmonic, the Clermont Philharmonic, the Central Ohio Symphony, the Puerto Rico Symphony, the Orquesta Sinfónica Nacional de la República Dominicana and the Symphony Orchestra of the Casals Festival. Her works have been commissioned by various ensembles and for festivals such

as: Festival Casals of Puerto Rico, the International Clarinet Festival, and the International Choral Festival of Havana, among others. Recently, some of her compositions performed in the International Music by Women Festival, sponsored by the Mississippi University for Women, included *Divertimento Caribeño.1*, in its version for alto sax and piano, and *Nostalgia* for clarinet and piano. Recent commissions by the Cincinnati Symphony Orchestra include *Fiesta no.1*, for string ensemble and *Tropical Overture*, for full orchestra. The latter was premiered live on March 15th, 2022, by the CSO. Some of her orchestral works are *Paisajes*, for cuatro/viola and orchestra, *Alma Mater Salute*, *Divertimento Caribeño no. 4*, for cello and orchestra, *Tembandumba's Court Dance*, and *Recuerdos*, for violin, cello, and orchestra. Many music critics have identified Mrs. Morales-Matos as one of the most promising female composers from Latin America.

Sonia Ivette resides in Cincinnati, Ohio where she pursues her career as a composer, performer, and educator. At the present she is working in other commissions, including one for the Dali Quartet and the Stamford Symphony Orchestra to be premiered in March 2023.

Angélica Negrón

Puerto Rican-born composer and multi-instrumentalist Angélica Negrón writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others. Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master's degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic's Very Young Composers program. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún. She was recently an Artist-in-Residence at WNYC's The Greene Space working on *El Living Room*, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, Louisville Orchestra and NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Alberto Guidobaldi

Alberto Guidobaldi, born in Italy in 1967, has resided in Puerto Rico since 1993. His musical studies began in the “Scuola di Musica Arturo Toscanini” in Savona, Italy, studying piano and accordion.

In June 2006, he graduated Summa cum Laude from the Conservatory of Music of Puerto Rico (CMPR) with a bachelor’s degree in composition, under the guidance of Professors Armando Ramirez, Alfonso Fuentes, Sonia Morales and the late professor Roberto Milano. He completed his master’s in music education at the CMPR in 2014.

Guidobaldi is an active performer and composer. His classical compositions include many choral and chamber music works, an opera buffa (premiered in 2006,) and a symphonic poem (premiered in 2005 by the Puerto Rico Symphony Orchestra.) He was the winner of the 2005 Fanfare for Brass and Percussion Composition Competition at the CMPR, and the 2012 National Flute Association Flute Choir Composition Competition. “The Adventures of Pinocchio” received honorable mention in the 2014 International Clarinet Association Composition Competition.

He has been on faculty at the CMPR since 2010, teaching music theory, sight singing and Italian.

Julio Quiñones

Known for his compelling, expressive and socially aware music, Puerto Rican composer Julio Elvin Quiñones writes works that are imbued with visceral gestures, intuition and represent every aspect of his identity.

Being inspired by inspiration itself, by the passion it lends people and by the creative spark that turns accidents and pure abstract ideas into incredible feats of pure, honest expression which take many beautiful, visceral forms. Poetry moves me to consider the way in which language can be bent, stretched, expanded, and twisted to depict the most abstract ideas into succinct thoughts and expressions. Fictional literature makes him consider how worlds are built convincingly and how narrative structures are set in motion. Other music, but particularly the music from his native Puerto Rico, serve as a constant reference point when the needs to be authentic and honest in the expressions of his deepest thoughts are felt. It is the sum of all these parts that shape the vision for the music he feels the need to write. In short, write that which reflects who he is and all the complexities and nuances that his identity brings.

His music has been performed by many ensembles like the Conservatory of Music of Puerto Rico’s Symphony Orchestra and Concert Band, the Young Artists’ Concert Orchestra of Puerto

Rico, the Omnibus Ensemble, the JACK Quartet, loadbang, Ensemble Dal Niente and Talea Ensemble; additionally, he's also been performed by known soloists: Katsyarina Shaposhka, James Alexander, Hakeem Davison, Katherine Needleman and Joseph Staten.

Julio is currently completing his master's degree in Music Composition at the Peabody Conservatory with composer and pianist: Michael Hersch, where he received the 2021-2022 Randolph S. and Amalie Rothschild Scholarship. He holds a B.M. in Music Composition from the Conservatory of Music of Puerto Rico, where he studied composition and orchestration with Alfonso Fuentes. In the Fall of 2022, he will begin his D.M.A. in Music Composition at the City University of New York's Graduate Center, having been awarded the Graduate Center Fellowship and the Provost's Enhancement Fellowship.

He is also the co-creator and past editor of the Puerto Rican classical music podcast: Conversaciones Simbióticas Podcast and creator, narrator, editor and producer of the audiobook-podcast: Textos Audibles Podcast.

Et in hora mortis nostrae

In our ever-changing world, for every action that happens various possibilities spring forward. From life comes death, from happiness comes sorrow, from loves comes disappointment or suffering. These kinds of dualities with which we must deal with through all our lives are ephemeral and illusive, only affecting us when we least expect it. With this in mind, what would most aptly describe the intent, feeling and thought process behind this piece is the following:

from "In Hora Mortis" by Thomas Bernhard

My vision torments me Lord
And torments makes my heart
Into a blackbird
That does not sing
And my writing on the sky
Someone else's grass
O Lord the star torments me
That floats through my sleep
Until death and mourning's pure soul
Lord my vision sees what depresses You
and makes my children's tears into blood
Lord my vision sees that house of walls
And the world's pain perfectly

And doesn't know how to help itself
Like the tree in winter
That silently fells me
my word my happiness my weeping.

Luís Quintana

Born in Puerto Rico, Luis Quintana is an instrumental, vocal and electronic music composer who develops his work in France and abroad in the field of contemporary music, extending the frontiers of his musical universe from concert music to acousmatic pieces and sound installations.

Often inspired by Caribbean and African music — where rhythmical pulse and playful figures intermingle with suggested, effaced and disseminated imagery — he seeks a sense of fluidity and purity of material that brings out the expressive and poetic power in music.

He started his composition studies with Alfonso Fuentes at the Puerto Rico Conservatory of Music where he was awarded the composition award and the Roberto I. Ferdman prize in 2010. Supported by the Zaleski Foundation, that year he continued his compositions studies in Paris at the École Normale de Musique with Michel Merlet and later at the Schola Cantorum with Narcis Bonet.

Subsequently he would follow Jean-Luc Hervé's composition course and Yan Maresz' class of new technologies at the Boulogne-Billancourt Conservatory before integrating the Ircam Coursus (2017 - 2018). He holds a master's degree in composition from the Paris National Conservatory (CNSMDP) where he studied with Gérard Pesson. During this time he was a laureate of the Société Générale Foundation, the Meyer Foundation as well as the France Foundation.

Winner of several international competitions and awards, he obtained the first prize at the 'New Classics' International Composition Competition in Moscow (2020), as well as the first prize at the Iannis Xenakis International Electronic Music Competition, the Martirano Award and the Grand Prize of the Ise-Shima art committee in 2021. Most recently he was awarded the 2022 Pierre Cardin Prize in music from the Académie des beaux-arts in France.

His work has been showcased in Europe, Latin America, Japan, as well as in the United States, and has been performed by ensembles like L'Instant Donné, Ensemble Intercontemporain, TM+, Orchestre des lauréats du CNSMDP, Studio for New Music Ensemble, Illinois Modern Ensemble (among others); and has been played in such festivals like Festival Manifest, Darmstadt Ferienkurse für Neue Musik, Biennale de Musiques Exploratoires (B!ME), Soirée Sonore at the National Museum of Modern Art in Paris (Centre Pompidou), the Born Creative festival in

Japan... and his catalog is partly published by Babel Scores.

On *Seamless Patterns*:

Seamless Patterns is one of the first pieces I wrote as I started delving into both Spectral Music and a Feldman-like approach. The title of this piece comes from the many figures that are juxtaposed as interweaving patterns in constant repetition and variation.

After the appearance of the first motif is stated, other figures start to emerge, slowly being generated, one note at a time on the piano, before spreading out into the ensemble. This generates a dislocated figure, somewhat similar to a Persian tapestry being weaved in real time. This same idea is used throughout the piece, leading into further sections using simple interweaved patterns of a handful of notes to create spectral-like textures.

Pedro Emmanuel Franco Fraticelli

Pedro Emanuel Franco Fraticelli (b.1988) is a Puerto Rican electric guitarist, singer-songwriter, theater producer and composer. Pedro's work has been performed at Carnegie Mellon School of Drama; Nuyorican Poets Cafe; Casa Cultural Ruth Hernández; University of Puerto Rico; Ateneo Puertorriqueño; The Gallery Inn; Paseo de los Artistas VIP; and the Conservatorio de Música de Puerto Rico, among others. Also a musician, Pedro is a founder of the Colectivo Simbiosis, Conversaciones Simbióticas podcast, and the Young Artists Concert Series and Young Artists Concert Orchestra. Pedro holds a BA in Musical Composition from the Conservatorio de Música de Puerto Rico.

Franco-Fraticelli's compositional work is experimental and sensible to the listener's conscience, constantly switching and merging: musical experimentation with the concert format. Some of his research topics are: "poly-art", incorporating theatrical, urban and cultural elements (for example reggaetón and Spanish trap), also "Folklor Boricua", utilizing the "jíbaro" and the Puerto Rican "cuatro" (national instrument). Blackouts and power generators, among other humoristic peculiarities -and others not so much- from life or what you could call an "odyssey of survival" in Puerto Rico.

Another important topic, that is often used in his musical endeavors, is prioritizing the message, emphasis on being direct and literal, rather than the aesthetics and the musically abstract. This can be seen in his plays dealing with social criticism and protests in general.

Luis Prado

Luis Gustavo Prado is a Puerto Rican composer and pianist currently residing in Madrid, Spain.

He was born in 1970 in San Juan, Puerto Rico. Prado's interest in music started at a young age, and he began his formal training at the Escuela Libre de Música Ernesto Ramos Antonini in Hato Rey and the Conservatorio de Música de Puerto Rico in piano under the tutelage of Héctor Ledoux, from 1982 to 1989. Luis continued his studies in music composition and piano at the University of the Arts in Philadelphia, from 1989 to 1993. During this time, he studied composition under Joseph Castaldo and piano with Susan Starr. He then pursued a diploma in composition at The Curtis Institute of Music in Philadelphia from 1993 to 1996, under the tutelage of Ned Rorem. Mr. Prado has completed various professional formations throughout his career, including XIII and XV Workshop on music and sound in cinema with Eduardo Armenteros and José Miguel Martínez at the SGAE Foundation in Madrid (2015-2016, 2020-2021). He has also studied flamenco with Flamenco Pianist Pablo Rubén Maldonado in Madrid (2007-2010) and has studied the music of Iran, Japan, China, and other countries of the Far East at Atlas Academy with the Atlas Ensemble at the Conservatorium van Amsterdam (2009, 2010).

Mr. Prado has received various awards and scholarships throughout his career. In 1996, he received the Charles Ives Scholarship from the American Academy of Arts and Letters. He also received the Alfredo Casella Award from The Curtis Institute of Music in 1995, the Susan Rose Foundation Scholarship from Carnegie Hall in 1997, and the Steinway Piano Award from the University of the Arts in 1993. In addition, Prado received grants from the Pew Foundation, including one in collaboration with visual artists and poets for "Winter" as part of the project "Four Seasons for Today" with The Chamber Orchestra of Philadelphia (1996-1997). He also received a grant for the creation of "Concierto de piano para la mano izquierda," premiered by Gary Graffman and Ignat Solzhenytsin with The Chamber Orchestra of Philadelphia in 2001-2002.

In December 2022, Mr. Prado's music was featured in "Flamenca 391," a flamenco ballet production by Estévez/Paños y compañía, premiered in Madrid at Auditorio de Coslada. He also created original music, arrangements, and music supervision for María Teresa Morín's production of "Ojos bonitos, cuadros feos" in Madrid in 2019-2020. In March 2019, his arrangements of "Addio ai Viennesi, Bolero" (Rossini) were featured on the BBC Orchestra with Juan Diego Flórez at Royal Albert Hall. Prado also composed the original music for Andalusia's National Ballet Flamenco with the work "El Sombrero," which premiered in Gran Teatro, Córdoba, in November 2019, and at Théâtre Bernadette Lafont, Nîmes, France, in January 2020. In addition, Prado composed a cycle of songs for mezzo-soprano and piano on poems by Juan Ramón Jiménez, entitled "Diario de un Poeta Reciencajado," which premiered with Anna Tonna in Huelva, CajaSur, and Moguer Foundation, Juan Ramón Jiménez House-Museum, Ibero-American Cultural Autumn, in November 2018. At that same time he also composed original music for the play "One flew over the cuckoo's nest" for the La DaliaFilms.

Prado's original works, arrangements, and collaborative projects include music for the Flamenco

Ballet company Estévez/Paños y compañía, vocal and dance work for The Opera Atelier in Miami exploring the musical heritage of Cuba, and a suite for student string orchestra commissioned by the International Association of New Haven. He has also created original music for theatrical productions such as “Preflamencos”, “Flamenco XXI: Café, ópera y puro” and Encounter with Lorca: Death, Love and Art, and composed music for a cycle of songs for mezzo-soprano and piano on poems by Federico García Lorca for Israeli Mezzo-soprano Rinat Shaham. Prado has also arranged music for Juan Diego Flórez and the BBC Orchestra, and his album “Italia” contains six of his arrangements amongst others.

On *Meditazione*:

The present work, *Meditazione* is the second movement of his Suite for violin and piano 1990. In this movement, which comes after a long violin solo recitative, the violin presents an extended melody over improvisatory-like patterns that resemble the cimbalom. This is preceded by a "search for a melody" on a drone. The composer likes to think of this opening as reflections on a pool of water that eventually show the complete landscape.

Juan Morel Campos

Juan Morel Campos is one of the most significant exponents of Puerto Rican Danza in the island's history. Campos was born in Ponce on May 16, 1857 to Manuel Araujo from the Dominican Republic and Juana de Dios Campos Collazo, from Venezuela.

He began his studies at eight, under the watchful eye of Professor Antonio Egipciano, and was the protégé of “The Father of the Danza,” Manuel Gregorio Tavarez. Morel Campos played the cello, flute, bombardino (bass trombone), the euphonium (a 3 or 4 valve tenor-voice brass instrument resembling a tuba), and the organ. In 1877 Morel Campos was the principal baritone player in the San Juan Battalion in Madrid, Spain. When he returned to Ponce in 1882, he organized the Fireman's Band, which he conducted until his death. Also, he was a conductor of dance music and the founder of the municipal orchestra, La Lira Ponceña.

In addition, he arranged operas and zarzuelas and toured South America as the director and conductor of the Compañía de Zarzuela Española Bernard y Arabella. In total, he composed approximately 500 works. Of those, about 300 were Danzas. Some of his best-known compositions include Felices Días (Happy Days), No Me Toques (Do Not Touch Me), Idilio (Idyll), and Maldito Amor (Damned Love).

Many of the themes revolve around unrequited love. In the play *Torbellino: A Story of Unrequited Love*, written and directed by Adriana Pantoja, the melodramatic montage flows between stories and legends about Juan Morel Campos and his alleged forbidden love. The script

recreates how the teacher Juan Morel met his disciple Mercedes Arias, how he falls madly in love with her, and how influential he was in her compositions. Similarly, the actors dramatize how Mercedes' father opposes their union, how the couple conspires to meet secretly, and how love prevails. According to his granddaughter, Morel Campos's sadness stemmed from his inability to study abroad. "Although he was from a very poor family," she emphasizes, "he ended up being more renowned than many who studied abroad."

It's worth noting Campos made history when he passed the baton to Ana (Anita) Otero, who holds the distinction of being the first woman to direct an orchestra in Puerto Rico. According to her grandnephew Robur Otero, "Juan Morel Campos gave her the baton in Ponce and Julio Andino handed her the baton in San Juan. She also conducted insular bands in San Germán and Mayagüez."

On April 26, 1896, while conducting a concert in Ponce, Juan Morel Campos suffered a massive stroke. He died on May 12, 1896, just short of his 39th birthday. He was survived by his wife, Secundina Beltrán Collazo and five children, Olimpia, Eugenia, Belén, Plácido, and Manuel. Although his life and career ended abruptly, his legacy survives through his extensive body of work. In large part, due to the fact, Morel Campos transcribed many of his compositions and made them available to the public.

ENCUENTRO PUERTORRIQUEÑO DE CREACIÓN MUSICAL / CONCERT 5:
ETERNO PRESENTE DEL SENTIDO: COMPOSICIÓN EN TIEMPO REAL,
ROCO CÓRDOVA, GIOVANNI PÉREZ, AND GUESTS

Recital Hall
Smith Memorial Hall
Saturday, April 1, 2023
6:00 PM

Roco Córdova, *voice / electronics*
Giovanni A. Pérez, *flute*
Athena Carson, *violin*
Jason Finkelman, *percussion*

This concert is co-sponsored by Improvisers Exchange